

Quid Novi

McGill University Faculty of Law
Volume 23, no. 15 - February 11, 2003

ON A LESS IMPORTANT NOTE, 2 OR 3 CANADIANS DIED IN AVALANCHES THIS WEEK, AND 40 DIED IN A TRAIN ACCIDENT IN ZIMBABWE... OH WELL, WHATEVER. BACK TO THE NEWS THAT ACTUALLY MATTERS:

24/7 COLUMBIA COVERAGE!!!

LET'S SEE THE EXPLOSION

FOR THE 2692nd TIME!

SOURCES AT **CNN**
SAY BIN-LADEN

DID IT...

BIA LOST

CNN

COLUMBIA LOST

MBIA LOST COLUMBIA LOST

MICHAEL JACKSON BUYS MCGILL LAW SCHOOL **CNN**

D. H. H.
2003

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Editor's Note...

14 février: 14, c'est 2 semaines, c'est la moitié de 28, 28 c'est le nombre de jours dans le mois de février. Février est le plus bizarre des mois que l'on connaisse. Février est le seul mois de l'année qui contient un "f". C'est le deuxième mois de l'année, c'est le seul mois offrant 2 options. Quoi de mieux que cette bizarre date pour fêter quelque chose de tout aussi bizarre, l'amour. Oui! Le 14 Février, c'est la St-Valentin. J'espère ne pas trop vous déstabiliser?

On pensait, espérait, priait que vous sauteriez sur l'occasion que l'on vous avait donnée pour nous envoyer vos beaux messages d'amour ou même d'amitié. Mais apparemment, personne n'aime et pas grand monde ne s'aime non plus: à peine une poignée de malheureux messages, seuls témoignages du grand amour qui règne dans notre faculté!

Rosalie

Mais n'ayez crainte: nous, on vous aimé! Mais trêve de quétaineries, vous trouverez en page 14 une ébauche du mythique contrat social. Voilà de quoi alimenter la solidarité, le partage, la joie et l'amour pour les années à venir! À vos portefeuilles...

Fabien

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Envoyez vos commentaires ou articles avant jeudi 5 p.m. à:

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"Doomsday at McGill Law?"

by Julia Gray (Law II)

I've entered into several conversations lately with students lamenting the state of affairs at McGill Law. Most of the comments centre around the fact that McGill is losing its reputation and is "going downhill." This is a familiar refrain for me, as the same thing was proclaimed with abandon about McGill University generally when I was doing my undergrad studies here in the late 1990s. It certainly put a damper on the student environment at that time and so I'm afraid about what negative consequences the same attitude will have on the Faculty of Law.

Very few will contest that we are in a difficult period at the faculty, what with funding woes, the Dean and professors departing, and the administrative challenges outlined by Mike and Heather a few weeks ago. I don't enjoy spending hours each week chasing down various administrators any more than the next student. However, are things really bad enough to engender a collective turn towards negativity with regards to our faculty? I would like to think not. We should rec-

ognize that while several good professors have left the faculty, more than several good ones have remained. In addition, the faculty is currently recruiting up to five new professors for the coming academic year. The "doomsday" attitude that has started to prevail threatens to hide all of the great activities

Are things really bad enough to engender a collective turn towards negativity with regards to our faculty?

that are happening here; from Skit Nite to the time spent volunteering at various legal clinics around the city. These are the memories that should prevail when we leave McGill Law, not negative feelings about how the school was on a quick slide into mediocrity.

I think this attitude on the part of many members of the student body (including myself, at times) is reckless and hazardous to our reputation inside and outside these walls,

especially given that the entire truth is rarely presented. In particular, I feel badly for the first year students who have been exposed to these problems from the beginning, as the rest of us at least got a brief honeymoon period. I fear for the effect that this attitude will have on future students, either as they enter the faculty in the next couple of years and meet upper year students who are not as enthusiastic as they could be or as they suffer the effects of us having graduated and taken our negative feelings about McGill Law out into the real world; indeed spreading the rumour far and wide about McGill having gone downhill! This is something that we should all think twice about.

I'll freely admit that I'm being a hypocrite by writing this article, as many have heard me loudly proclaim that I can't wait to get out of here next year! However, these conversations have forced me to think about the effects that my own attitude may have on other people and the collective aftermath that they may have on faculty morale if enough people think this way. So, while I'm not encouraging all students to discount the real issues that the faculty is facing, it might do us all some good to search for the silver lining at McGill Law. ■

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We look forward to meeting you at our February 13 Coffee House!
Au plaisir de vous rencontrer lors de notre Coffee House du 13 février!



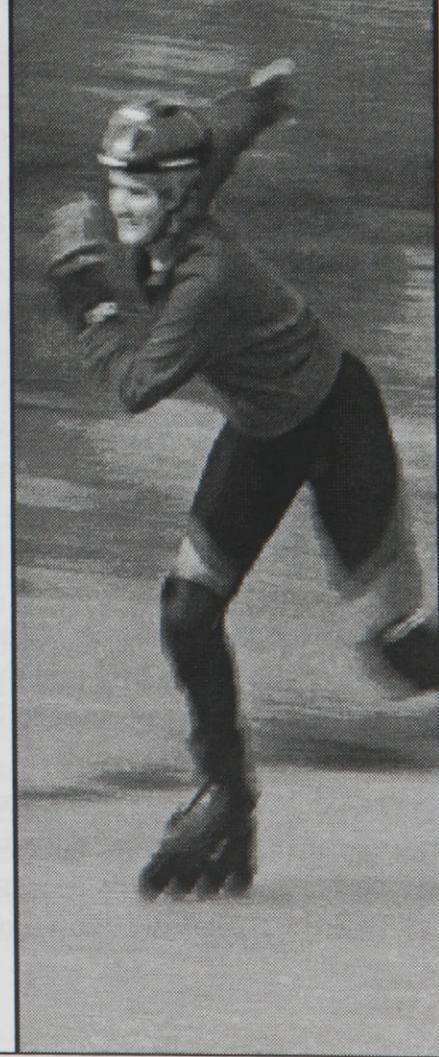
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Winter Fun

by Jeff Roberts (Law II)

Poverty and winter – they go together about as well as New Chancellor Day Hall and a hangover. When one is already lashed by -25 degree weather and sterile course-packs, penury can make the whole student affair downright intolerable. Thank God, then, that we live in Montreal. With some imagination and energy, the city can be a veritable pauper's playground even in the depths of February. So before consigning the whole accursed season to television and pharmaceuticals, consider some other low-cost options to pass the time:

Jean Talon market: Though a sorry cry from its summer self, the market is still worth a visit this time of year. The market's grocery store, SamiFruit, is especially fun. Not only can you get three bags of groceries for under \$10, the place also lets you go elbow-to-elbow with new Canadians from all over the world while you ponder strange root vegetables. After you're done, head over to Little Italy and get the town's best espresso prepared by a guy with gold chains and coiffed chest hair.

The Cemetery: While dead people might not be everybody's idea of a good time, the Montreal cemetery is both interesting and serene. The paths of glory might lead but to the grave but some of the cemetery's residents apparently thought otherwise. The Molson clan's efforts to give mortality the finger are particularly impressive: a giant tomb with John Donne verse wrapping the obelisks. Further west, the French section of the cemetery is also worth exploring although the Catholic iconography can be a little creepy. Finally, the veterans' section is also worth a stop.

Bookstores: If you can stomach owner Heather Reisman's megalomania, Indigo is a great place to wile away a few hours. Check out all the fiction you don't have time to read, or peruse the other sections for interests you might like to take up one day (astronomy? Indian cooking? quilting?). Make a note of the stuff you'd like to buy and then go pick it up from an independent bookseller when you have the money.

Bookstores can also make great screening devices for first-date type situations. If your prospective *amour* heads towards the New Age or bridal sections, you know what to do...

Tavernes: Shoestring alcoholism can be so much more than just WildCat at home. Montreal's many tavernes offer cheap pool, no cover charge and cool juke-boxes. Enjoy cheap draft with your friends while trying to speculate on how much coke money moves through the place everyday; however, if three or more people in the taverne know your name, it's time to go back to A.A.

Alas, the gentrification of the Plateau has closed or transformed many of these venerable institutions. They remain plentiful in other parts of the city.

Winter Sports: The city has done a hell of a job with its winter sports facilities. There are numerous, well-maintained *patinoires* throughout Montreal and most provide changing/warm-up rooms. For just ice-skating, Beaver Lake, Parc LaFontaine and the Old Port are all good spots (you might want to bring a dime bag to spice it up). The mountain also offers several sledding/tobogganing spots and cross-country ski-trails which can be enjoyed with inexpensive rentals from McGill gym. Finally, if the temperature is right, snow football makes for a great after-

noon.

Museums: Musée des Beaux Arts offers free admission Wednesday nights. On campus, the Redpath museum is reported to be excellent, offering up dead beasts, shrunken heads and the like.

The SAQ (Metcalfe & de Maisonneuve): Splendid architecture and store lay-out make this place worth visiting even if you have no intention of buying anything. The selection is astonishing with row upon row of digestives, apéritifs and spirits from around the world. One can also ogle the luxury wine selection and wonder who in their right mind would spend \$500 for a bottle. The store also includes a smelling section that features eighty or so small vials containing a liquid that is supposed to replicate a common scent. A great way to cultivate your wine pretensions and impress your friends over a future bottle of screw-cap dep wine ("Oh, I think I detect some pepper with just a hint of red currant" ...).

Sex: Condoms are five for a buck at the McGill Health clinic... ■

An Early and Notable Judgement of Tetley, J.

by Edmund Coates (Alumnus I)

Even though the appointment came soon after that of Yves-Marie Morissette, some at the law school were surprised by the recent appointment of William Tetley to the People's Court of Wuyi Shan Province (Shipping & Outlawry Division) People's Republic of China. Others saw the appointment as the natural culmination of a career combining public service and reform of the law of the sea. Since Tetley is a man of action, his first judgement was rendered within six weeks of his appointment. I have loosely translated from the Mandarin:

Public Prosecutor (Prosecution)

v. Wang Zhonghua, Hu Zhihan, Kao Chengte (Defendants)

(Criminal No. 152 of 2003)

The defendants are charged with piracy, under the *Criminal Law, 1980*:

Article 153: If anyone commits a crime of theft, fraud or forcible seizure, or uses or threatens to use violence on the spot in order to conceal booty, resist arrest or destroy criminal evidence, he shall be punished.

The defendants have apparently long attacked container ships in the area between 110 and 115 degrees of longitude East, on the South China Sea. On 3 June 2002, the defendants and their confederates attacked the 397 TEU container vessel "Golden Prosperity". The sea was calm, and the crew did not resist the defendants' looting of the vessel. The Golden Prosperity's entire cargo consisted of 3 million books and 850 000 videocassettes on Quebec's October Crisis, being shipped from Montreal to the People's Liberation Army's hazardous waste disposal facility at Hainan. None of the defendants were equipped with the welder's goggles and spiked gloves needed for safe handing of such material. Therefore, the defendants immediately entered a comatose state from which, according to uncontested medical evidence, they are unlikely to recover.

The People expect the Court to show mercy to those, even pirates, who have met such a terrible fate.

ACCORDINGLY, the defendants are found guilty of piracy, and sentenced to a fine equivalent to what Pierre Trudeau was willing to pay for a cup of coffee. ■

NEWS ITEM: “ACE” CHASE VOWS TO FULFILL SEXUAL DUTY

by Mike Brazao (Law II)

MONTREAL - Aaron “Ace” Chase, McGill Law’s silver-tongued impresario, made a landmark decision last week to put all his female colleagues “out of their misery”. During the announcement, made at the most recent sponsored Coffee House after approximately 12 beers, Mr. Chase vowed to finally “let” all the women in the faculty sleep with him.

According to polls conducted by Chase’s imagination, 70% of the women in the faculty “want him”, and an additional 25% “would bone”. The remaining 5% comprised a miscellaneous category entitled “undecided, with a boyfriend, member of OUTLAW, or just plain crazy”.

Of those women responding that they “want” him, a staggering 75% want him “so bad”, the study shows.

Most common reasons for “wanting” Aaron were broken down as follows:

- he’s “the man” - 60%
- he’s “a playa” – 22%
- he’s a sociopath – 14%
- he’s a free falafel eating, self-hater - 4%

The study is considered accurate within 1 percentage point, in 19 out of 20 wet dreams.

However, not everyone in the faculty is so sure of the results. Erin Singer, Law II, who received her degree from Concordia in investigative journalism, conducted her own study of the sexual sentiments of the female populace at McGill Law. Ms. Singer, who questions the methodological rigor with which Mr. Chase conducted his survey, contends that for such a study to be “not bullshit”, it must actually “ask questions, to *real women*, who actually happen to be in the faculty of Law”. She further added that “wishful thinking, half-truths and figments of one’s puerile imagination” did not constitute bona fide data for the purposes of statistical analysis.

According to Ms. Singer’s own calculations, based largely on an inspection of what is written on the stalls of the women’s washroom in the basement of New Chancellor Day Hall, the women at McGill Law who pine for Mr. Chase’s sensual services are not nearly as numerous as he would have us believe.

When confronted with such allegations at the end of Coffee House, a glassy-eyed Chase dismissed Ms. Singer’s rhetoric as “pure playa hating”. He then proceeded, along with a band of unnamed miscreants, to incessantly pester VP Internal Jessica Braun for “just one more warm beer” from the locked storage room. Ms. Braun, who is accustomed to such splurges of attention at around 7:29 every Thursday night, obliged after getting Mr. Chase to promise to “go... just go, pleeeease, just go away”.

While conceding that to fornicate with every female student at the faculty would be a physically and emotionally taxing affair, Mr. Chase pointed out that his decision to open the floodgates of love toward the fairer sex at McGill Law was spurred by his recent reading of article 976 of the C.C.Q., which reads as follows:

Neighbours shall suffer the normal neighbourhood annoyances that are not beyond the limit of tolerance they owe each other, according to the nature or location of their land or local custom.

According to Mr. Chase, the persistent advances of his female colleagues was an annoyance that is not beyond his threshold of tolerability, as it is the local custom of women in the Faculty of Law at McGill to throw themselves at his feet. Taken together, insisted Mr. Chase, this translates into a “duty to copulate”¹, in keeping with the requirements of good faith enunciated under C.C.Q. arts. 6 & 7.

When asked whether he envisioned anyone being negatively affected by his announcement, he replied: “Yeah... students on exchange this term, recent graduates, and anyone else I might not have the chance to get around to before April exams”.

¹ “Duty to copulate” is the sole intellectual property of Mr. Aaron Chase. Copyright 2003. Reprinted with permission. All rights otherwise reserved. ■

The LSA and the Administration

by Rachel Faye Smith (Law II), VP Academic

I write this as a brief response to M. Sims and H. Graham’s article in the Quid two weeks ago. The opinions the article expressed are issues that unfortunately arise from time to time in institutions such as ours. At the LSA we are more than willing to listen to student concerns and to act on them when necessary. Please feel free to come to me or to anyone in the LSA to intervene on your behalf if you feel that you have the need to do so. Hopefully we can work together to address the concerns expressed two weeks ago in the Quid, and we can continue to keep an open and honest dialogue between the student body and the Administration.

Thanks! ■

Hush: An Update on the “Gender Motion”

by Lynne Chlala (Law II)

The support I’ve received from all of you with respect to my fight against the problematic implications of the “Gender Motion” that was passed in Senate has been overwhelming. I can’t thank each and every single one of you enough for your kind words of encouragement.

Unfortunately, the motion that I was going to propose at this week’s Senate has been rejected by the Senate Steering Committee (the “gatekeepers” for all Senate motions) since they felt that questions of gender had been adequately covered by the previous motion (You know... the one that said that the fact that there were more women than men at McGill was a problem that should be investigated).

To say that I am extremely disappointed in this University’s administration would be an understatement. To say that I am becoming increasingly resigned to this kind of behaviour is unfortunately accurate. ■

The Funding Survey

by Andrew Tischler (Law I)

While I applaud the committee's efforts to gauge student opinion and background for the purposes of somewhat grounding the current debate concerning faculty funding, I am truly concerned that the results of the survey will be extremely misleading.

Creating survey questions is a very difficult science where it is imperative to not bias the answers. How one frames the question and the context of questions has a large impact on answering the subsequent questions – thus, order and words used have an impact on final results.

A few examples:

19. Privatization/deregulation is the only way out of the financial bind the Quebec government has put us in.

How much deregulation? Is total deregulation the only option being asked about? If I assume the question is about full deregulation, then I might choose to strongly disagree, where I might not have a problem with partial deregulation. On the other hand, the commit-

tee might interpret my answer as strong disagreement to partial deregulation. Moreover, what if I feel deregulation is part of the answer to be used in conjunction with other options (public funding, chairs, etc.) Is this question asking if privatization/deregulation (however you understand these) is the “silver bullet” to be used without any other options?

23. Privatization/deregulation affords a greater degree of independence from the instability of government funding.

If I strongly agree does that mean that I find more (1) independence from (2) privatization or (3) full deregulation or (4) partial deregulation, or that government funding (5) is unstable (research funding or per capita transfers, for example). The selected answer from agree to strongly disagree could be in response to any one, or combination, of the 5 items above.

25 & 26. In theory, I would sign a social contract that asked me to donate 2 or 5% of my income for 5 years after graduation.

The two questions basically ask: would

you prefer to pay more or less? Without any other information, a rational actor should choose to pay less. Does paying 2% give enough money to meet the needs of the school? Is 5% more than the needs, or just enough for the school? Would 5% even be sufficient? In the absence of some context and meaning behind what these different percentages would mean for the school, *ceteras parabis* – all things being equal, there should be an overwhelming choice for 2%. Otherwise, one must read far too much into the question to have any sort of objective and consistent question or answer.

Receiving a higher education entails duties including supporting your financially-troubled school after graduation.

This question is fundamentally flawed and biased. Laden with qualitative language, particularly the otherwise unnecessary term “financially troubled”, the question cannot possibly provide a reasonably objective and unbiased answer. The choice of words of “supporting” vs. “paying for your education”, for example, is important and leads one to view any money going to the “troubled school” as a charity case. Does my duty of supporting refer to paying deferred tuition (as referred to in a later question) or does that ►

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My 15 Favourite Films of the Year

[a less dogmatic and more relativistic title than 'The 15 Best Films of the Year']

by Sébastien Jodoin (Law II)

I'm sorry to have to impose my cinematic opinions upon you so late after the end of 2002, but unfortunately some films are released in select cities in 2002 in time to qualify for the Oscars, but do not get a wider release until January. In true *Quid Novi* fashion, I'd like to attach a disclaimer to this article and would point out my ranking's methodological missteps.

Firstly, I go out of my way to only see good films, so my characterization of *Spider-Man* and *Lord of the Rings* as bad movies should be considered in light of the fact that I did not see *The Scorpion King* (I say this partly for my protection, LOTR fans are not to be messed with).

Secondly, I did not see as many foreign films as I have in previous years, thus there is a distinct and shameful English-language bias in my list. I must also admit that I have as yet not seen Almodovar's last movie, but I'm told it is good; as for Québec films, I simply didn't like *La Turbulence des Fluides*. I also found that this was a pretty off year for Québec and international cinema which treaded too much in Hollywood crappy movie territory (*Les Dangeureux*, *Séraphin*, *Astérix Chez Cléopâtre* and most films at the FFM). As for the domination of American movies, in my defence, I will just mention that only the movies at number 7, 8 and 12 were produced through the traditional big studio Hollywood channels whereas all of the other movies were essentially independent productions.

Finally, I'd like to acknowledge that a ranking like this is a very useless exercise: opinions about art are completely subjective and a numerical ranking is an unrealistic way of evaluating art. And so, I hope you consider the movies on this list to be films that I recommend you see in theatres or for the most

(Funding Survey cont'd)

mean charitable donations above and beyond these, or some other means of "supporting"?

Conclusion

While I am by no means an expert in the field of surveys, I believe that: the previous selected examples, as well as many other questions, the selection of language and the use of preceding questions to contextualize questions to be answered later on are prob-

part, rent on video and not

1. The Hours (UK)

One of the best feminist films in years, it's the interwoven story of three women, each played by great actresses. All linked in a way by the novel, *Mrs. Dalloway*, written by Virginia Woolf in 1925. In Sussex in 1941, novelist Woolf (Nicole Kidman) fills the pockets of her coat with rocks and walks into a river to drown. In Los Angeles in 1951, Laura Brown (Julianne Moore) fills her purse with pills and checks into a hotel to kill herself trying to escape the constraints of post-WWII patriarchal society as well as the unbearable role of mother-wife imposed upon her. Most notably, she struggles with the task of loving her child and of baking a cake for her husband's birthday. In modern New York, Clarissa Vaughan (Meryl Streep), the contemporary version of Mrs. Dalloway, a gay literary editor, is having a breakdown of her own as she prepares a dinner party for an AIDS-riddled homosexual poet (Ed Harris) she was once married and whom is trying to decide whether to let himself fall out of a window or not. Although *Mrs. Dalloway*, the novel, appears literally in the movie as Woolf struggles to write it, as Brown is troubled and awakened by reading it and Vaughan embodies it, it makes its presence known mostly metaphorically. Indeed, all the characters are like Mrs. Dalloway, they all present a brave face to the world, but deep down they know that they are living a farce, that deep down, they are alone and locked away from a romance or a life they desire. It is this realisation that will ultimately save them and reconcile them with existence whether in suicide or in continued existence.

lematic. Although such an exercise could be of great value and shows the genuine intent of the committee to solicit opinion, I strongly suggest that the survey part of the questionnaire be completely ignored or, at most, used with extreme caution and scepticism.

I wish the committee the best of luck in their current endeavour and look forward to hearing more from, and opportunities to contribute to, their deliberations. ■

2. Moonlight Mile (USA)

This sombre and moving movie about grieving and ultimately about romance and renewal was inspired by a loss in director Brad Silberling's (*City of Angels*) own life. The plot takes place in 1973, where after the brutal murder of his fiancé, Joe Nast (Jake Gyllenhaal) befriends her parents Ben (Dustin Hoffman), who sees in Joe a son to replace his daughter, and JoJo Floss (Susan Sarandon), a novelist who is unable to write since the death of her daughter and who knows that Joe is keeping a secret. Joe then meets Bertie Knox (Ellen Pompeo) who also has lost a loved one. But this is no simple love story; whereas these two lovers might mend each other's hearts by falling in love, their relationship is more complex and the context is much more rich. Finally, there's the prosecutor (Holly Hunter) in the case against the daughter's killer who acts as catalyst in the story by prompting the revelation of Jake's secret as well as putting to the forefront the process of the parents' grief. What's great about *Moonlight Mile* is that, just like in life, its characters feel contradictory things: love, longing, anger, lust, sorrow and melancholy. This is amplified by the great soundtrack (featuring Bob Dylan) and by its retro-setting in that most emotionally ambiguous of decades, the 1970's. Everyone has lost someone, who has been to a funeral, will recognize the general feeling that the movie conveys. Those uncomfortable moments where we are caught between the past, death, and the future, moving on and where we might just as much cry or laugh at the simplest things. *Moonlight Mile* walks that tightrope carefully and leaves the viewer somewhat sad, but also brimming with optimism.

3. Adaptation (USA)

Spike Jonze and Charlie Kaufman, the director and the screenwriter of *Being John Malkovich* respectively, are at it again. Their latest mind-bending movie is an adaptation of the book *The Orchid Thief* by Susan Orlean. The movie is about Charlie Kaufman's, the screenwriter of *Being John Malkovich* played by Nicolas Cage, attempt to adapt the *The Orchid Thief*. But because the movie is not commercial enough, unlike his twin brother's (who is also played by Nicolas Cage) screenplay, Charlie writes himself into the movie as he tries to uncover the truth about Susan Orlean's (Meryl Streep) relationship with the subject of her book, a man (Chris Cooper) who is passionate about orchids. Thus Charlie attempts to uncover the essence of passion and the ►

beauty of flowers all the while trying to be funny and suspenseful, which is exactly what this trippy movie achieves.

4. The 25th Hour (USA)

Set against the haunting and evocative background of post-9/11 New York, Spike Lee tells a simple, yet powerful story: Edward Norton's character has one day of freedom left until he goes to jail for seven years on a drug charge. During those twenty-four hours, he will have to take care of unfinished business: that is to confront his childhood friends, his girlfriend, his old business partners, his father and most importantly himself. But the movie is about more than the drama of a man who awaits his fate, it is also the tale of a city suffering from post-traumatic syndrome.

5. About Schmidt (USA)

Alexander Payne (*Citizen Ruth, Election*) shows real growth as a filmmaker in his third film; here he tackles a more personal and intimate issue, the end of life ruminations of an insurance actuary who re-examines his life as he travels to go to his daughter's wedding. But Jack Nicholson is the one who steals the show here playing a character so different from the "Cool Jack" we've gotten to know.

6. About A Boy (UK) & The Importance of Being Earnest (UK)

Combined, these two movies feature the best of British wit: the writers behind the movies, Nick Hornby (*High Fidelity*) and Oscar Wilde, as well as the actors, Hugh Grant and Ruper Everett and Colin Firth. Simply put, these movies are hilarious, they feature great dialogue, all sorts of and won't lower your I.Q.

7. Insomnia (USA) & Signs (USA) & Panic Room (USA)

The three leading heirs to Hitchcock's title of master of suspense: Christopher Nolan (*Following, Memento*), Night M. Shamalyan (*The Sixth Sense, Unbreakable*) and David Fincher (*The Game, Fight Club*) respectively, each add to their oeuvres with intelligent and genuinely suspenseful thrillers. Each movie involves a simple situation, each is meticulous and relentless and each movie takes the hard way out and pulls it off.

8. Punch-Drunk Love (USA)

Paul Thomas Anderson (*Boogie Nights, Magnolia*) directs Adam Sandler in his first serious film. Anyone expecting *Happy Gilmore* will be disappointed; this is a romantic comedy about two socially inept people,

Sandler, a man under pressure with an anger management problem, and a woman who is attracted to individuals with psychological problems. Although both actors play variations of characters they've played before, the genius of Anderson's writing and directing is what shapes their performances and what ultimately makes this film so unconventional and so effective. Watching these two break down has never been as riveting. The lighting, the music and the cinematography all come together to make us feel the burden of the Sandler character's psychosis and the unbearableness of certain situations.

9. Blue Car (USA) & Igby Goes Down (USA) & The Emperor's Club (USA)

These three films all take a different take on the old coming-of-age storyline. *Blue Car* is about a girl with poetic skill who develops an inappropriate relationship with a literature teacher, whom she will eventually eclipse both as a poet and an individual. *Igby Goes Down* is perhaps a tad more conventional as its plot is about a young boy's escape from the confines of his family, but features great performances, most notably by Kieran Culkin. *The Emperor's Club* takes a different perspective and is centered around a history teacher (Kelvin Kline) at a high school for the privileged and his relationship with a turbulent and delinquent student. The movie follows this relationship from beginning to end, all the way until the young student becomes a senator; this movie has much to say about morals and education and has a nice twist at the end.

10. 8 Mile (USA) & Chicago (USA)

Rap movies and musicals are very perilous to attempt, they have to be done just right to be successful. Eminem was in good hands with writer-director Curtis Hanson (*L.A. Confidential*) and *Chicago* was expertly directed by a first-time movie director/renowned choreographer Rob Marshall who each had the good sense of putting the music back on stage where it belongs. Indeed, both movies are about making it in the music world. Eminem plays a young white rapper walking the tight rope between reality (his job in a steel factory and his under-privileged existence) and optimism (visions of rap stardom dancing in his head). Catherine Zeta-Jones, the vamp, and Renée Zellweiger, the wide-eyed ingénue both accused of murder use the media circuses surrounding them to advance their careers, especially relevant in our post-OJ society. Both movies also paint vivid portraits of their very different worlds: *8 Mile* introduces us to the underground hip hop

movement and its culture of rhyming as well as to life in the inner-city; *Chicago* recreates the seedy, smoke filled Chicago music scene of the 1940's.

11. Narc (USA)

A throw-back to old-fashioned cop dramas from the 1970's with moral conflict, this movie features powerful performances from Jason Patric, a narcotics cop who developed a drug problem working as an undercover drug dealer, and Ray Liotta, a no holds-barred cop, who are on the trail of a cop-killer, and great direction by a first-time director, with perhaps an unhealthy indulgence for cinematic tricks, but certainly driven by the desire to tell a riveting story.

12. Amen (France) & Max (USA)

These two films depict different factors at the origins of the Holocaust: the indifference of society and the madness of one man. Directed by Costa-Gavras, *Amen* illustrates how the Catholic Church did nothing to prevent the Holocaust: based on a true story, it describes the attempt by a German scientist (Ulrich Tukur) and an Italian priest (Mathieu Kassovitz) to get the Vatican to intervene in Germany. *Max* illustrates the friendship between Adolf Hitler (Noah Taylor), a young aspiring artist, and an art dealer (John Cusack). This movie is drenched in dramatic irony: every time we see Hitler as this dejected artist, this flesh and blood human, we look at him with the knowledge that he will be responsible for the most traumatic event of the 20th century.

13. Possession (USA)

In contrast to his earlier more jarring films (*In The Company of Men, Your Friends and Strangers*) director Neil Labute mellows out in this film about two romances from two different eras. Gwyneth Paltrow and Aaron Eckhart, are two literary scholars who discover a romance between two Victorian poets about whom they are specialists. As they resolve the mystery of this romance, their own romance proceeds in a similar fashion, both geo-chronologically as well as metaphorically.

14. The Road to Perdition (USA)

An epic gangster movie with great performances: Tom Hanks plays the betrayed soldier bent on revenge who must be ruthless and cold all the while being a father to his young son for the first time; Paul Newman is the aging gangster overlord whose breed ►

and code of conduct is dying; Jude Law is the relentless assassin, a man passionate about his work, murder. It's also a father and son road movie, a simple movie about moral dilemma, duty and the fragility of life; what we've come to expect from director Sam Mendes (*American Beauty*).

15. **Irreversible** (France)

This movie is not for the faint of heart; literally, in showings at the Cannes festival, some audience members lost consciousness. Myself, I had to look away from the screen during some particularly harsh scenes. The film tells its story in reverse order from end to beginning with lots of twists along the way. The very definition of visceral and explosive filmmaking, amongst its most harrowing moments, it has a ten-minute rape sequence. This movie should be seen by anyone who trivializes rape. This movie will impact you; you won't forget it. I called my girlfriend right after this one to make sure she was okay.

Honorary mention: **Bowling at Columbine** (USA)

Michael Moore's documentary is a telling look at the American society's culture of violence and its obsession with guns. At times hilarious, the movie paints a sad and frustrating portrait of ignorance and blindness.

Worst film of the year: **Spider-Man**

Director Sam Raimi is capable of making really good dramas such as *A Simple Plan* and *The Gift*, he's also good at making really kitschy horror movies, namely *The Evil Dead* trilogy. What the hell he's doing messing up Spider-Man is anybody's guess. The problem with the movie is that it kept all the bad aspects of comic books (bad dialogue, clichés of all kinds, rampant and irrelevant American patriotism) and did not stay true to Spider-Man's roots (he wasn't an especially strong or skilled super-hero, he mostly used his smarts to outdo his adversaries).

Biggest waste of my precious time: **Lord of the Rings: The Two Towers**

This is a weird transition film; there is no sense of urgency created, Sauron was easily beaten, the good guys prevailed, the only reason that I feel like seeing the third one is that I was kept waiting three more hours until anything significant happens again. Seriously, except for some minor subplots and Sauron being beaten, the trilogy is basically at the same point that it was at the end of the third one. This lack of plot advance may work on the written page, but I find

watching three hours of computer generated battles that have no greater significance than a video game to be a complete waste of the precious time given to me to inhabit this earth. Frankly, I'd rather play the video game.

Most disappointing film of the year: **Minority Report**

For two years in a row, Steven Spielberg, that overrated hack of a director, has ruined the dark visions of true geniuses by transforming their work into his usual Hollywood

tripe. Last year, Spielberg ruined Stanley Kubrick's swan song project, *A.I.*; this year, he turned a Philip K. Dick classic science-fiction tale into a dull action movie. Spielberg's problem is that he tries to make movies that people of all ages will like; unfortunately, boring chase sequences are simply not as interesting to me as are the moral quandary posed by the system of crime prediction and prevention at the heart of Dick's story. ■

Tight Defense Leads Chico to 8-1-1 Record

by Panger

If defense wins championships, Chico is certainly on the right path. Following the Tampa Bay's Buc's lead in laying the smack down on the Oakland Raiders with their "defense wins" attitude, Chico won its two last games primarily by allowing just three shots against in each – and any time Chico can keep the fate of the game out of their goaltender's hands, they have a good chance to win. Chico's second post-Christmas game was two Friday evenings ago, in a game originally scheduled for Super Sunday. Despite the losses of Jason and Dennis to more manly Friday evening pursuits, Chico dominated the game and won 5-1 to improve their record to 7-1-1. Even with Sandy "Killer" Kheher back from suspension, Chico stuck to playing the game and were called for only two penalties, proving they don't have to goon it up to win games. Despite coming out a bit flat to start the game, Chico began to dominate after the opposition opened the scoring the game's fifth minute. After tying the game shortly thereafter, Chico took a 2-1 lead into the break. If it had not been for the stellar play of the opposition goaltender, the score would have been much more lopsided. His value in keeping the score respectable was evident when he robbed Chico of a goal on a beautiful 2-on-1 when he slid across the net to stop a point blank blast. Chico's reputation may be preceding us, as he was spotted at last week's Coffee House posing as a law student. Perhaps he was there to scout us out?

After adding another goal early in the period, the score was close, even if the play on the ice was not. After killing off one

penalty in which more time was spent in the attacking zone than the defensive zone, Chico added a couple of late goals to break the game open – not that there was really any doubt of the outcome. Mathieu again lead the scoring with two goals. Defensively, Chico resembled the Montreal teams of the 1970s in absolutely shutting down the opposition attack. Only three shots were directed at the Chico goalie, who nonetheless displayed some deft puck-handling when necessary.

Pino's Three Stars

1. Killer
2. Dinesh
3. Dan

The second game, played last Tuesday evening, was even more thoroughly dominated by Chico. Again the defense allowed only three shots – unfortunately, the only one that got past the Chico goalie was a shot deflected off a backchecking Chico forward. However, it was scored during a opposition 5-3 power-play. Jason got revenge for that marker when he went end-to-end while down two men in the final minute to run up the score to 7-1. This game was over early, though, as Dennis and Dinesh hooked up for some back and forth keep-away to score the game's first goal, with Captain Webber quickly adding a second. The Captain's first goal since the second game of the season was certainly a slump-buster, as he roofed a backhanded under the crossbar after dangling the puck at the side of the net for a while. And the game summary would not be complete without acknowledging the first goal of the season from the Hammer, our resident goon (most ►

Valentine's Day Messages



To the BOMBA LATINA

VIVIANA,

O Beauté ! ton regard, infernal et divin verse confusément le bienfait et le crime, et l'on peut pour cela te comparer au vin.

Tu marches en déesse et repose en sultane. Le rire joue en ton visage comme un vent frais dans un ciel clair.

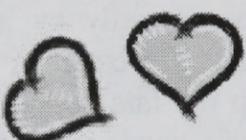
Sache que comme le jour dépend de l'innocence, le monde entier dépend de tes yeux purs et tout mon sang coule dans leurs regards.

Et si je ne sais plus tout ce que j'ai vécu, c'est que tes yeux ne m'ont pas toujours vu.

O my one queen!

Je te hais autant que je t'aime !

From the one you spoil too much.



L'adieu

J'ai cueilli ce brin de bruyère
L'automne est morte souviens-t'en
Nous ne nous verrons plus sur terre
Odeur du temps Brin de bruyère
Et souviens-toi que je t'attends

-Guillaume Apollinaire

Prof. Saumier,

I know I've been giving you
a hard time. And I admit
cheating on you with Chris.
But I love you. Will you
forgive me?

- The projector in room 101

A un mistral gagnant,

Merci d'être là et de m'encourager. On repousse la date d'échéance? Aucun candidat ne s'est montré à la hauteur, ni pour l'une ni pour l'autre. On se doit toujours une soirée, te souviens-tu? Je t'embrasse bien fort,

- Un courant d'air



Petite Princesse

Cette nuit j'ai fait un songe.
J'ai rêvé d'une petite princesse,
D'un doux petit teint rosé
Si agréable et si belle à regarder.

De ses yeux clairs couleur de vert
Me transportait dans un monde d'univers,
Au chaleureux royaume de son cœur
Pour me faire partager son bonheur.

Si calme et si douce à mes côtés,
Mon cœur ne fait que chanter
Une douce mélodie d'amour
Pour conquérir son cœur de velours.

Avec son sourire d'angélique
Mon rêve devient magnifique.
De ses douces lèvres j'ai rêvé,
D'un geste tendre elle ma guidé
Pour me donner un doux baiser.

A mon réveil je m'émerveille
En découvrant près de moi
Sa peau douce comme de la soie.
Je réalise mon bonheur et ma joie
Car cette petite princesse c'est toi.

- Macha





Mathieu, Mathieu,



Ah! Tu as pris un malin plaisir à me faire croire toutes tes histoires... Dommage, j'aurais bien aimé y croire. Je me méfie désormais de ta double vie!

xxx Mathilda!

Toi, qui m'attires.
Toi, qui par un sourire,
M'as plu dès la première fois,
Et m'as fait espérer, qu'il y aurait d'autres fois.

J'aimerais te dire que tu me plais.
Te faire savoir que je suis moi,
Dès que je suis près de toi.
Et que j'aimerais que tu restes là.

À quoi ça sert de me battre,
Ceci est un vrai tour d'acrobate.
Je suis sur une corde raide,
Et, je voudrais que tu m'aides.

Mon cœur est en balance.
Ton regard est comme une lance.
Tu l'as projeté jusqu'au dedans,
Dans mon corps, tu as atteint mon cœur.

Toi, qui m'émerveilles.
Qui m'élèves jusqu'au ciel.
Comme un oiseau,
Je me poserai dans tes lieux.

- Bertrand Dupont

Je suis perdu, vois-tu, je suis noyé, inondé d'amour ;
je ne sais plus si je vis, si je mange, si je respire, si je parle ;
je sais que je t'aime.

- Alfred de Musset

Saddam,
Je t'aime, moi non plus.
- George B.



Cet amour tout entier
si vivant encore
et tout ensoleillé
c'est le tien
c'est le mien.
- Jacques Prévert

J'étais à toi peut-être avant de t'avoir vu.
Ma vie, en se formant, fut promise à la tienne ;
Ton nom m'en avertit par un trouble imprévu
Ton âme s'y cachait pour éveiller la mienne.

- Marceline Desbordes-Valmore

Mon cheri,
Je t'aime! Je t'ai toujours aimé!
Je t'aime autant que la première fois!
Quelle joie de t'avoir à nouveau près de moi!

Comment ça, tu me reconnais pas?
Mais Raël m'avait dit...

- La mère du premier bébé cloné

In your light I learn how to love.
In your beauty, how to make poems.
You dance inside my chest,
where no one sees you,
but sometimes I do,
and that sight becomes this art.

Love "Hedge"



penalty minors), who used the opposition defense to deflect his point shot beyond the opposition's beleaguered goalie. (And I will resist the urge to point out that the last goal he scored was at the expense of his new teammates.) Of course, Chico came within one penalty call of forfeiting the game – but if the NHL thinks it has officiating problems, it should come see a few of Chico's games. What kind of a thin-skinned ref tells a player he can't change and then calls a penalty when that player replies "I'M F***ING CHANGING"?!?

Matteo's Three Stars

1. Captain Webber
2. The Hammer
3. Jason

Concert Listing: Journalists for Human Rights Benefit Concert

Montreal's best-known artists are set to perform at the **Journalists for Human Rights Benefit Concert**, an evening that will feature the stand-up comedy of **Michel Mpambara**; the chart-topping hip-hop recordings of Montreal's own **Muzion**; the Ghanain-Ivorian-Nigerian group **Wazobia**; the neo-soul trio **Sister Soul** and the "jazz-hop" grooves of **Kobayashi**.

Proceeds will support Journalists for Human Rights, a first-of-its kind non-governmental organization dedicated to improving the quality and quantity of human rights reporting in West Africa. Journalists for Human Rights was co-founded by Montreal resident Alexandra Sicotte-Levesque. The event is sponsored by Boréale.

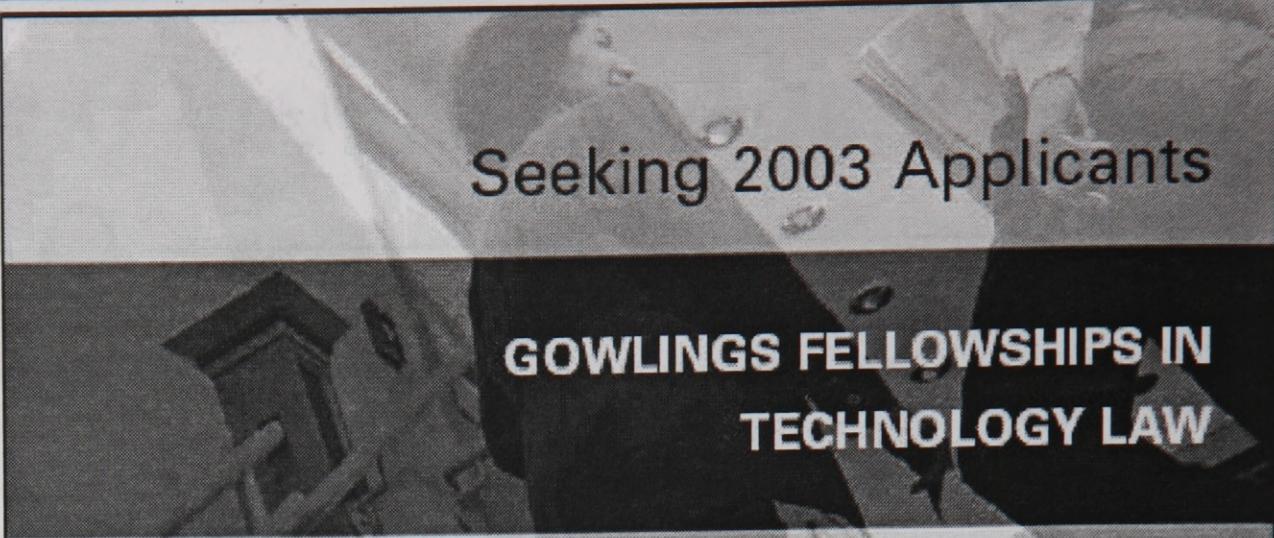
Date and time: February 20th, 2003, at 8:00pm

Location: Club Soda (1225 St Laurent, Montréal)

Tickets: \$20 (\$10 students). Available at Club Soda or by calling 286-1010 x200 or 790-1111

For more information, please contact:

Kristin Gable
(416) 515-7667 (Day)
(416) 927-9943 (Evening)
kristin_gable@yahoo.com



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GOWLINGS FELLOWSHIPS IN TECHNOLOGY LAW

In 2002, Gowlings announced the creation of five annual fellowships for students admitted full-time to the LL.M. program (concentration in Law & Technology) or to the LL.D. program where his or her primary research would focus on Law & Technology, at the University of Ottawa. These programs offer students a unique opportunity to learn from internationally renowned experts in Technology Law as well as the chance to intern in the high-tech sector, government or legal profession.

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"Would you like another cocktail, darling?"

A Critique of the *McGill Player's Theatre* Production of Noël Coward's *Private Lives*

by Sébastien Jodoin (Law II)

It's appropriate that Noël Coward was born the same year that Oscar Wilde died; for the former inherited the latter's mantle as the epitome of British comedy. Indeed, both possessed an undeniable wit, an affinity for dialogue and are considered to be the inventors of the sophisticated comedy. Whereas Wilde lampooned the English Aristocracy of the Victorian Era by placing it in ridiculous situations, Coward did the same with the English bourgeoisie of the first half of the twentieth century. As well, the portraits painted by the playwrights were only descriptive of the lives of the privileged whereas the reality of their respective eras was much more bleak (for example, Coward wrote at the time of the depression); this makes their characters' insouciance and hedonism all the more hilarious (in that morally flawed kind of way). But don't think that either writer did not act in a similar manner to their characters; Wilde was a notorious pleasure-seeker, Coward invented his upper-class persona.

From February 5-8 and 12-15, the *Player's Theatre* is putting on a production of Coward's most famous play, *Private Lives*. Set in France in the late 1920s, the plot centres around divorcees Amanda and Elyot, who

are honeymooning in the same hotel with their new spouses, Victor and Sybil. After the end of their rollercoaster love-hate marriage, they decided to marry people duller and smaller-than-life than themselves. Their chance meeting at a resort reminds them of why they fell in love, but also why they couldn't live together.

I was very much impressed with the actors' performances. For the most part, the performances were effortless, except for Brandon Finegold (Elyot) who somewhat exaggerated his facial expressions and his English accent. This is in sharp contrast to Yann McMahon (Victor) whom, hailing from Ireland, was able to recreate more easily the manners of his prim and proper character. Another, more calculated, contrast exists between the play's two lead actresses, Kate Hahnen (Amanda) and Emma Sheppard-Lanza (Sybil), who respectively play the passionate, demanding diva and the quiet, innocent princess. Their acting is excellent; it's natural, realistic, organic even. The actors' delivery of dialogue was a success, a most essential aspect of a play of this sort; their repartee and one-liners were well done and thus the dialogue was as it should be, funny

and lively. Indeed, the cast blended quite well and exhibited much chemistry. All in all, their performances were believable and displayed the necessary level of wit, class and sophistication required of a Noël Coward play.

Certainly, these performances benefited from the work of the play's director, Liesl Barrel. The scenes where the couples fight are orchestrated masterfully; this is without a doubt the most pleasurable aspect of the play. Another surprise was the chic physical comedy, harder to pull off in a play of this sort where the accent is placed upon the dialogue and where the playwright's directions are not so oriented. While the director's approach was conventional, for a conservative student adaptation, the play works quite well.

The *Player's Theatre* intimate blackbox stage definitely works to the play's advantage as it accentuates the melancholy of the romantic scenes and the passion of the fight scenes. As for the sound and music, it also added to the romantic mood and is definitely a highlight of the play. For a student production, the sets and costumes were more than adequate. Moreover, the set was certainly a positive: it was a set with moving parts, more than one can ask for, and was the best I'd ever seen in a McGill production.

Thus, the current *Player's Theatre* production of *Private Lives* is a more than satisfying retelling of the play, but it suffers from the same problem that plagues all productions of Coward's plays: its lack of dynamism. While I wouldn't expect a student production to ►

feminism & film

a minor jurisprudence

an exploration of feminist legal theory through a selection of features and documentaries

A Question of Silence February 13th

Three women, complete strangers to each other, murder the male proprietor of a women's boutique. It is an undeclared act of retribution by the oppressed in the ever present war of men against women, a violent acknowledgement, exposure of and reaction against all pervasive inequality between the sexes which structures the lives of these ordinary women, defining each of them in terms of their service to men.

ROOM 201, NCDH

STARTING AT 6:30PM

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necessarily try to tinker with one of the greatest plays of the English language, it would not have hurt to have been a bit more daring. Certainly, the constraints of Coward's 1930s' English settings were at the origins of the production's weaknesses, most notably, the actors' sometimes shaky accents, the challenging costume and set demands of the era.

On the other hand, the play needs this con-

text to remain relevant; the manners of the English upper-class, the wit and dialogue all dictate the use of Coward's traditional setting. Unfortunately, this also sets up an unfavourable comparison with Coward's original production or with the film. But these considerations are probably beside the point, just like the depression was in Coward's time, just like the war in Iraq was on Monday night,

this play is meant to distract and to entertain and in that regard it is an unqualified success.

Private Lives is on at the *Players Theatre* (3rd floor of the Shatner building), February 5-8 and 12-15 at 8:00 and costs 6\$ for students. ■

SOCIAL CONTRACT DRAFT

by Prof. Richard Janda, Pierre-Olivier Savoie (Law II), Jason Crelinsten (Law II)
Drafting team - Social Contract initiative

The Working Group on Faculty Funding and the LSA ad hoc Committee on Faculty Funding have recently held open meetings with interested students to discuss the social contract initiative. The following draft is presented for further consultation and debate, and is entirely subject to revision. After two weeks of consultation, a revised draft will be prepared. A discussion forum website has been set up to allow all interested students, professors, lecturers, administrative staff, librarians and alumni to express their views. The site is at

<http://www.law.mcgill.ca/facultyforum>.

Students who worked on the draft were interested in developing two concepts that require further consultation. First, students expressed interest in having the social contract drafted as a set of reciprocal commitments and undertakings by students as well as professors, lecturers, administrative staff, librarians, alumni and the Faculty and University administration. Consultation with these groups will be undertaken to see

whether such an approach is of general interest. Second, students expressed interest in establishing a Foundation to oversee the administration of funds. Consultations will have to be undertaken to see whether such an approach is feasible.

Some questions about the social contract have been left unanswered to prompt advice and comment. How should the social contract come into effect? Should students simply be asked to sign on the understanding that it would come into effect if a threshold number of signatures (eg. 75% of students) has been received? Should there be an "Estates General" gathering representatives of constituencies to vote on the draft before it is presented for signature by individual students? Should there be a formal mechanism for ensuring that any pledges voluntarily undertaken are nevertheless binding (i.e. notarized gifts)?

If, upon consultation, the social contract appears to have a serious prospect of attracting significant support, the Working Group on

Faculty Funding will approach Foundations and potential donors to explore the possibility of seed money to launch the social contract. It is understood that as proposed, it would take five years before the social contract were fully in effect.

Students also wished to include a mission statement for the Faculty that would be helpful to orient the social contract project and to assist the Faculty in other ways. Strictly speaking, a Faculty mission statement goes beyond the scope of the social contract. However, a proposed mission statement is offered separately for discussion.

The Working Group on Faculty Funding and the LSA ad hoc Committee express their gratitude to the large number of students who have given their time to the drafting process. As we move to a wider consultation process, we hope all members of the Faculty community will engage the debate in the same spirit. ■

Note from the editors: While this introductory note was supplied only in English, the social contract draft itself was submitted in both English and French. Both versions are printed next; follows an appendix which is not part of the contract as such.

Social Contract Draft (English)

The students, alumni, professors, lecturers, librarians and administrative staff of the Faculty of Law of McGill University, form a community devoted to excellence in Canadian public legal education. This social contract was prompted by an acknowledgement that our Faculty lacked the resources to realise its aspirations. It aims to generate approximately one quarter of the additional monies needed for that purpose. So that excellence might be attained and accessibility assured, we have undertaken to pursue the following common objectives, principles and commitments.

1. Purpose of the social contract

The purpose of this social contract is to help to provide the Faculty with the means to fulfill its mission. This social contract is intended to achieve continuous improvement in pedagogy, scholarship and the levels of service offered to students and all members of the community, and in particular seeks to promote:

- (1) the hiring of a sufficient number of professors to ensure the success of the trans-systemic programme of studies;
- (2) links with the rest of the University through cross-appointments;
- (3) improved administrative infrastructure for teaching and research;
- (4) bilingualism of the programme and opportunities for the development of multilingualism;
- (5) reform of evaluation methods emphasizing feedback to students and increased reliance on formative evaluation;
- (6) research, exchange, clerkship and internship opportunities for students;
- (7) the availability of professors and lecturers for paper supervision and general discussion with students;
- (8) career placement and graduate support for all students as they pursue private sector, public sector, non-governmental organization and further education opportunities;
- (9) the maintenance and enhancement of admissions procedures favouring the recruitment of a diverse student body;
- (10) continuous upgrade of computer and information technology services;
- (11) the transparent flow of information to students about all dimensions of the Faculty's undergraduate and graduate programmes;
- (12) improved library resources and services;
- (13) student extra-curricular activities; and
- (14) outreach to alumni.

2. Principles governing the social contract

Pledges made under this social contract are

voluntarily undertaken in a spirit of community-building, mutual reliance and trust. They are not a condition of admission to or good standing in the Faculty. Since the entire pedagogical and scholarly enterprise of the Faculty is only possible in the community formed with students, the terms of this social contract are to be interpreted in such a way as to strengthen the bonds of that community.

3. Pledges by undergraduate students

Undergraduate students signatories to this social contract pledge to make a future gift to the Faculty as follows:

- (1) Signatories earning over \$40,000 per annum upon graduation will give 1% of their gross annual income for the first three years after graduation up to a maximum annual gift of \$1500 per year.
- (2) It is understood that no annual gift will be expected from signatories who earn less than \$40,000 per annum in that year.
- (3) It is also understood that in calculating their annual income, signatories need not count scholarships or bursaries to pursue further education.
- (4) It is also understood that signatories may reduce their expected annual gifts by an amount equal to their annual government student loan payments and annual payments on education lines of credit granted by financial institutions.
- (5) It is also understood that signatories who have dependent children may reduce their expected annual gifts by \$500 for each dependent child.
- (6) It is also understood that signatories may choose to make the maximum expected total student social contract gift of \$4,500 over a period of up to five years.

Finally, it is understood that the expected gift levels will be reviewed periodically by the Oversight Board.

5. Specific commitments of the Faculty and University Administration

The Faculty Administration, as represented by the Dean, and with the approval of the University Administration, as represented by the Principal, are committed to preserving the accessibility and excellence of legal education at McGill. In particular, they undertake that:

- (1) any new Faculty resources added through this social contract shall be used to enable the fulfillment of its purposes;
- (2) any tuition or fee increase within the discretion of the University and applicable to students at the Faculty shall not exceed the increase in the cost of living unless approved by a majority vote in a referendum of students to whom the increase would be applicable as long as:
 - (a) at least 75% of the total number of current registered upper year undergraduate law students and graduate students who have completed one term at the Faculty are signatories to this social contract; and
 - (b) at least 75% of signatories who have graduated from the Faculty have made good on their social contract commitments.►

6. Signature by students

Undergraduate students will be asked to make pledges and become signatories to this social contract in the second term of their second full year at the Faculty. Graduate students will be asked to make pledges and become signatories to this social contract in their second term at the Faculty.

7. Disbursements and investments

Dean will identify an annual priority list for disbursements and investments and submit this list for review by the Oversight Board. The Dean will each year consider whether to reserve up to 10% of annual disbursements to finance projects proposed by current students. Any funds not disbursed shall be invested pursuant to procedures established by the University.

8. Oversight Board

An Oversight Board will be established to ensure that funds are disbursed and invested in accordance with the principles and purposes of this social contract. The Board shall be composed as follows:

- (1) two undergraduate student signatories, chosen pursuant to a procedure determined by the Law Students Association, for a term of one year
- (2) one graduate student signatory chosen pursuant to a procedure determined by the Post Graduate Students Society, for a term of one year;
- (3) two alumni, at least one of whom is

a signatory to this social contract and one of whom shall serve as Chair and cast the decisive vote in the case of a tie, for a term three years;

- (4) two professors or lecturers, recommended by the Dean, for a term of three years;
- (5) one librarian, recommended by the Director of Libraries, for a term of three years; and
- (6) one administrative staff representative, chosen pursuant to a procedure determined by MUNASA and MUNACA, for a term of three years.

The Dean shall submit an annual statement to the Board identifying how monies contributed under this social contract were disbursed or invested over the previous fiscal year. The Board shall issue an annual reviewing and commenting on how funds are being used in accordance with the purposes of this social contract. The Board's report shall be made available to current students and to alumni.

9. Transitional provisions for undergraduate student signatories

Upon entry into force of this social contract, the expected gifts from undergraduate student signatories will vary as follows, subject to the understandings detailed in section 5:

- (1) In the first year after entry into force, signatories earning over \$40,000 per annum upon graduation will give 1.0% of their gross annual income up to a maximum annual gift of \$1200.

(2) In the second year after entry into force, signatories earning over \$40,000 per annum upon graduation will give 1.5% of their gross annual income up to a maximum annual gift of \$1800.

(3) In the third year after entry into force, signatories earning over \$40,000 per annum upon graduation will give 2.0% of their gross annual income up to a maximum annual gift of \$2400.

(4) In the fourth year after entry into force, and thereafter until they have made gifts for five years, signatories earning over \$40,000 per annum upon graduation will give 2.5% of their gross annual income up to a maximum annual gift of \$3000.

10. Transitional provisions for graduate student signatories

Upon entry into force of this social contract, the expected gifts from graduate student signatories will vary as follows, subject to the understandings detailed in section 6:

(1) In the first year after entry into force, signatories earning over \$40,000 per annum upon graduation will give 0.5% of their gross annual income up to a maximum annual gift of \$750.

(2) In the second year after entry into force, and thereafter until they have made gifts for three years, signatories earning over \$40,000 per annum upon graduation will give 1.0% of their gross annual income up to a maximum annual gift of \$1500. ■

(4) promouvoir le plus possible le bilinguisme du programme et favoriser les occasions de développement d'un multilinguisme;

(5) permettre la réforme du système d'évaluation afin de permettre une plus grande rétroaction et des évaluations plus formatrices;

(6) l'accès des étudiants à une plus grande gamme de programmes d'échanges, de stages auprès de la magistrature, de stages juridiques, entre autres avec des organisations internationales et des droits de la personne, ainsi qu'aux opportunités de recherche;

(7) augmenter la disponibilité des professeurs et chargés de cours pour la supervision de travaux et la discussion avec les étudiants;

(8) les services de placement et d'orientation aidant les étudiants à trouver des opportunités dans les secteurs privé, public et non gouvernemental, ainsi que des opportunités pour la poursuite d'études supérieures;

(9) le maintien et l'amélioration des ►

Version préliminaire du contrat social (français)

Les étudiants, anciens, professeurs, chargés de cours, bibliothécaires et employés administratifs de la Faculté de droit de l'université McGill forment une communauté vouée à l'excellence de l'éducation juridique publique canadienne. Constatant que notre Faculté n'avait plus les ressources nécessaires pour réaliser ses aspirations, l'idée de ce contrat est née. Son objectif est de générer environ un quart des ressources financières additionnelles nécessaires à l'atteinte des objectifs de la faculté. Afin de préserver l'accessibilité dans cette quête de l'excellence, nous entreprenons de poursuivre les objectifs, principes et engagements suivants.

1. But du contrat social

Le but de ce contrat social est d'aider la faculté à obtenir les moyens lui permettant de remplir sa mission. Ce contrat social vise à aider à permettre l'amélioration continue de la pédagogie, de la recherche et du niveau de services offerts aux étudiants et à tous les membres de la communauté. En particulier, ce contrat social désire promouvoir:

- (1) l'embauche d'un nombre suffisant de professeurs afin de permettre d'assurer le succès du programme trans-systémique;
- (2) les liens avec le reste de l'université grâce à un plus grand nombre de nominations inter-facultaires;
- (3) l'amélioration de l'infrastructure administrative pour l'enseignement et la recherche;

procédures d'amission favorisant le recrutement d'une cohorte étudiante diversifiée;

(10) fournir des services informatiques à la fine pointe de la technologie;

(11) la circulation transparente d'information aux étudiants à propos de toutes les dimensions des programmes de premier cycle et des cycles supérieurs à la faculté;

(12) l'amélioration des ressources et des services de bibliothèque;

(13) les activités étudiantes parascalaires; et

(14) le contact avec les anciens.

2. Principes gouvernant le contrat social

Les engagements au contrat social sont pris de façon volontaire, dans un esprit de construction d'une communauté, d'interdépendance mutuelle et de confiance. Ces engagements ne constituent ni une condition d'admission, ni une exigence nécessaire au maintien d'un statut satisfaisant à la faculté. Puisque l'entreprise pédagogique et académique de la faculté n'est envisageable que dans une communauté incluant des étudiants, les termes de ce contrat social doivent être interprétés de façon à renforcer les liens de cette communauté.

3. Engagements spécifiques des étudiants de premier cycle

Les étudiants de premier cycle signataires à ce contrat social s'engagent à faire des dons à la faculté de la façon suivante:

(1) Les signataires gagnant plus de 40 000\$ par année, suivant la délivrance de leur diplôme, donneront 2,5% de le revenu brut annuel pour les cinq premières années suivant la délivrance du diplôme. Le don maximal exigé annuellement est de 3 000\$.

(2) Il est entendu qu'aucun don annuel ne sera attendu des signataires gagnant moins de 40 000\$ par année.

(3) Il est entendu que les signataires n'ont pas à inclure dans leurs revenus les bourses leur permettant de poursuivre leur éducation.

(4) Il est entendu que les signataires pourront déduire leur revenu annuel brut à partir duquel le don est calculé (voir 3(1)) d'un montant égal au remboursement annuel

de leurs prêts étudiants gouvernementaux ainsi que les paiements annuels de marges de crédit étudiant accordées par des institutions financières.

(5) Il est entendu que les signataires ayant des enfants à charge pourront réduire leur don annuel anticipé de 500\$ pour chaque enfant à charge.

(6) Il est entendu que les signataires peuvent choisir de faire (en un seul paiement?) le don maximal attendu pour le contrat social de 15 000\$ sur une période de 10 ans.

(7) Finalement, il est entendu que le montant du don attendu pourra être révisé de façon périodique par le conseil d'administration de la fondation créée dans cette entente.

4. Engagements spécifiques des étudiants des cycles supérieurs

Les étudiants des cycles supérieurs signataires à ce contrat social s'engagent à faire des dons à la faculté de la façon suivante:

(1) Les signataires gagnant plus de 40 000\$ par année, suivant la délivrance de leur diplôme, donneront 1% de le revenu brut annuel pour les cinq premières années suivant la délivrance du diplôme. Le don maximal exigé annuellement est de 1 500\$.

(2) Il est entendu qu'aucun don annuel ne sera attendu des signataires gagnant moins de 40 000\$ par année.

(3) Il est entendu que les signataires n'ont pas à inclure dans leurs revenus leurs bourses leur permettant de poursuivre leur éducation.

(4) Il est entendu que les signataires pourront déduire leur revenu annuel brut à partir duquel le don est calculé (voir 4(1)) d'un montant égal au remboursement annuel de leurs prêts étudiants gouvernementaux ainsi que les paiements annuels de marges de crédit étudiant accordées par des institutions financières.

(5) Il est entendu que les signataires ayant des enfants à charge pourront réduire leur don annuel anticipé de 500\$ pour chaque enfant à charge.

(6) Il est entendu que les signataires peuvent choisir de faire (en un seul paiement?)

le don maximal attendu pour le contrat social de 4 500\$ sur une période de cinq ans.

(7) Finalement, il est entendu que le montant du don attendu pourra être révisé de façon périodique par le conseil d'administration de la fondation créée dans cette entente.

5. Engagements spécifiques de l'administration de la faculté et de celle de l'université

L'administration de la faculté, représentée par le doyen, et avec l'approbation de l'administration de l'université, représentée par le recteur, s'engage à préserver l'accessibilité et l'excellence de l'éducation juridique à McGill. En particulier, l'administration entreprend:

(1) d'utiliser les ressources obtenues grâce à ce contrat social dans le but de permettre l'accomplissement des objectifs élaborés dans cette entente;

(2) que toute hausse de frais de scolarité ou de frais afférents qui sont à l'intérieur de la discréption de l'université ne soit pas supérieure à l'inflation, excepté si cette hausse est approuvée à la majorité dans un référendum d'étudiants à qui cette hausse serait applicable, à la condition que:

(a) au moins 75% du nombre total d'étudiants des années supérieures du premier cycle et des étudiants de cycle supérieur ayant complété une session à la faculté et inscrits au moment de la demande de la hausse soient signataires du contrat social; et

(b) au moins 75% des signataires diplômés de la faculté aient rempli leurs obligations prévues dans ce contrat social.

6. Signature des étudiants

Les étudiants de premier cycle seront invités à signer ce contrat social durant la deuxième session de leur deuxième année complète à la faculté. Les étudiants de cycle supérieur seront invités à le signer durant leur deuxième session à la faculté.

7. Dépenses et investissements

Le doyen identifiera une liste annuelle de priorités qui sera soumise au comité de vérification. Le doyen devra décider chaque année ►

Submit to the Quid!

Deadline is Thursday Feb. 13th at 5PM.

quid.law@mcgill.ca

de réserver ou non jusqu'à 10% de ces dépenses annuelles pour financer des projets proposés par des étudiants. Tous les fonds non dépensés devront être investis suivant des procédures établies par l'université.

8. Comité de vérification

Un comité de vérification sera établit pour assurer que les fonds sont dépensés et investis de façon conforme avec les principes et les buts de ce contrat social. Le comité sera ainsi composé:

- (1) deux étudiants signataires de premier cycle, choisis suivant la procédure déterminée par l'Association des étudiants de droit, pour un mandat d'un an;
- (2) un étudiant gradué signataire, choisi suivant la procédure déterminée par la l'Association des étudiants de cycle supérieur de McGill, pour un mandat d'un an;
- (3) deux anciens, pour un mandat de trois ans, dont au moins un est un signataire au contrat social et l'un d'entre eux présidera le comité de vérification avec le droit du vote prépondérant en cas d'égalité;
- (4) deux professeurs ou chargés de cours, recommandés par le doyen, pour un mandat de trois ans;
- (5) un bibliothécaire, recommandé par le directeur des bibliothèques, pour une période de trois ans; et
- (6) un employé administratif, choisi

suivant une procédure établie par MUNASA et MUNACA, pour un mandat de trois ans.

Le doyen devra soumettre un rapport annuel qui explique comment les fonds obtenu par le contrat social ont été dépensés ou investies durant la dernière année fiscale. Le comité de vérification déposera une revue commentée de la façon examinant si les fonds ont été utilisés en accord avec les buts de ce contrat social. Le rapport du comité devrait être rendu disponible aux étudiants et aux anciens.

9. Mesures transitoires pour les étudiants du premier cycle

Dès l'entrée en vigueur du présent contrat social, les dons attendus des signataires du premier cycle varieront de la façon suivante, en conformité avec les considérations détaillées à la section 5:

- (1) Durant la première année d'entrée en vigueur du contrat social, les signataires gagnant plus de 40 000\$ à l'obtention de leur diplôme donneront 1% de leur revenu annuel brut, jusqu'à concurrence de 1 200\$ par année.
- (2) Durant la deuxième année d'entrée en vigueur du contrat social, les signataires gagnant plus de 40 000\$ à l'obtention de leur diplôme donneront 1,5% de leur revenu annuel brut, jusqu'à concurrence de 1 800\$ par année.
- (3) Durant la troisième année d'entrée en

vigueur du contrat social, les signataires gagnant plus de 40 000\$ à l'obtention de leur diplôme donneront 2% de leur revenu annuel brut, jusqu'à concurrence de 2 400\$ par année.

(4) Durant la quatrième année d'entrée en vigueur du contrat social, les signataires gagnant plus de 40 000\$ à l'obtention de leur diplôme donneront 2,5% de leur revenu annuel brut, jusqu'à concurrence de 3 000\$ par année.

10. Mesures transitoires pour les étudiants gradués

Dès l'entrée en vigueur de ce contrat social, les dons attendus des étudiants gradués signataires varieront de la façon suivante, en conformité avec les considérations détaillées à la section 6:

- (1) Durant la première année d'entrée en vigueur du contrat social, les signataires gagnant plus de 40 000\$ à l'obtention de leur diplôme donneront 0,5% de leur revenu annuel brut, jusqu'à concurrence de 750\$ par année.
- (2) Durant la première année d'entrée en vigueur du contrat social, les signataires gagnant plus de 40 000\$ à l'obtention de leur diplôme donneront 1% de leur revenu annuel brut, jusqu'à concurrence de 1 500\$ par année. ■

Appendix / Annexe

Mission of the Faculty

The teaching mission of the Faculty is to offer a unique curriculum designed to educate cosmopolitan jurists and citizens. This teaching mission is accomplished by having students learn from the interplay of the world's legal traditions, notably as exemplified in Canadian law. The research mission of the Faculty is to be the world's leading centre of inquiry into legal pluralism. The community service mission of the Faculty is to contribute to the just governance of local, national and international institutions.

Mission de la faculté

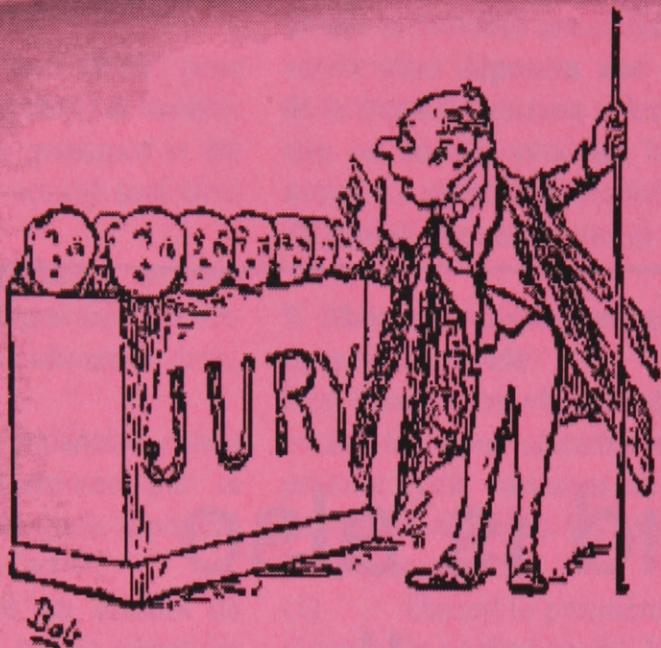
La mission d'enseignement de la faculté est d'offrir un curriculum unique visant à éduquer des citoyens et des juristes cosmopolites. Pour atteindre cet objectif, elle encourage les étudiants à s'intéresser à l'interaction des traditions juridiques du monde, dont le droit canadien est un exemple. Au plan de la recherche, la mission de la faculté est d'être la figure de proue mondiale du questionnement et de l'avancement du pluralisme juridique. L'engagement de la faculté envers la communauté consiste à contribuer à une gouvernance juste des institutions locales, étatiques et globales. ■

**The Quid is also
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The CPO Newsletter for this week couldn't be printed.
However, you will find an electronic version at:
<http://lists.mcgill.ca/archives/lawstudent.html>

The Faculties of Law and Music present
Gilbert and Sullivan's



*Trial
By
Jury*

ONE NIGHT ONLY
SPECIAL PREVIEW PERFORMANCE
FOR MCGILL STUDENTS AND FACULTY

Date: Tuesday, February 18th
Place: Moot Court, Chancellor Day Hall
Time: 8:00 p.m.

Admission: \$5
Tickets available at the door

Performances of Trial by Jury have been a tradition for many years at the Faculty of Law. This year, the Faculties of Music and Law will come together to present this old favourite to our alumni.

Hope to see you there!